

HOW TO LETTER

BY MAXWELL L. HELLER



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HOW TO LETTER

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Dedicated to
MY DAUGHTER
HARRIET

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INTRODUCTION

There are so many good and beautiful books already available to the student in lettering that the question might be reasonably asked, why another?

The author has had a great many years of experience teaching lettering and commercial art in the public high schools. He has devoted himself for almost as many years, to the development of good show cards and displays among shop keepers throughout the country by means of popular lessons in lettering, published in various magazines.

In this work with both students of the high schools and with lay trades people of the country, the author found that in addition to the valuable reference books, already alluded to above, there is need for a concise book on "How to Letter."

This small book, is therefore, organized as a series of progressive lessons, like those given to students in the high schools who begin with practising the elements that compose the letter and proceed step by step to the construction of alphabets and the designing of cards and other commercial designs.

The book should prove invaluable to the teacher of commercial art for class room use. So specific are the directions for doing the assigned lessons, that anyone who follows them, is able to self train himself in this art of lettering to such a degree of proficiency, as to make to him independent of the show card man and commercial artist.

MATERIALS. It is essential to work with the correct

tools from the very beginning, if good results are to be obtained with facility. Tinkering and fixing up which is made necessary by the use of bad or incorrect tools is not only time wasting but also sure to result in work lacking in spontaneity, finish and grace.

It will be discovered in the course of the lessons, that there is a definite tool with which it is best to do certain work, and that the use of any other tool only means more work with poorer results.

The list given below is by no means exhaustive, nor yet is it a makeshift. It is entirely adequate for good lettering for most show card and poster purposes. The immediate needs of a particular task will suggest other materials.

LIST OF MATERIALS

Drawing boards 23 x 31 in.

Square 24 in.

Brass-edged ruler 18 in.

45° and 30° triangles, transparent

Compasses

Thumb Tacks

Pencils, B or No. 1, and H or No. 3

Eraser, soft and not gritty

Art Gum

Ruling pen 5 inch

Water proof India Ink

Spoonbill lettering pens, styles A. B. and C. all sizes

Flat or round single stroke, red sable lettering brushes, $\frac{1}{4}$, $\frac{3}{8}$, and $\frac{1}{2}$ inches wide.

For show cards, it should be noted that cards in all colors measuring 22 x 28 inches are available at most stationers. Cutting these into halves, 14 x 22, into quarters, 11 x 14, into eighths, 7 x 11, and into sixteenths $5\frac{1}{2}$ x 7 makes standard size cards and avoids waste. The use of the various materials suggested will be given in the appropriate lessons.

ALPHABETS:

It is not possible in this concise book on how to letter, to enter into the historical aspects of alphabets and their various styles. It is necessary, however, to know that there are four basic styles from which all others are derived; namely, Roman, Gothic, Text, and Script or Italic.

Roman alphabets are those in which the elements or strokes which compose them vary thick and thin, Figs. 24, 25, 28, 29. In the lessons on Roman lettering the correct alternation of these elements will be taught.

The variation from thick to thin elements in the Roman letters imparts to them an easy legibility. It is for that reason that Roman styles are used when masses of lettering are to be read as in books. Also, because of their stateliness and dignity in design Roman capitals have always been appropriately used for inscriptions on monuments, title pages and for other formal purposes. It will be well for the letterer to remember therefore, that the characteristics of the Roman style are formality and variety.

In the Gothic alphabets all the elements are of a

uniform thickness, Figs. 8, 9, 16, 17. Gothic is the name used by the modern typographer for this style. It will be found variously named Egyptian, Block, Poster, etc. in show card lettering books. Because of its boldness, and the ease with which it is produced by the single stroke method, Gothic lettering is commonly used by show card and sign letterers and appears most often in commercial posters.

Text alphabets, like Old English and German letters are black and spiky, Figs. 41, 42. Historically, Text alphabets are known as Gothic. This type is now generally used for newspaper headings, decorative purposes, and for engrossing diplomas, certificates and other documents. Because of its comparative illegibility, it is not of general use.

The Italic, Figs. 33, 34, 35, 36, and Script, Figs. 37, 38, 39, 40, styles are derived from the Roman and Gothic. The characteristics are a slant and a tendency for the letters to combine, each letter taking off from its predecessor. This gives them fluency and makes for easy reading. Because of the rapidity with which these letters are made, especially the lower case or small letters, the show card and sign man uses this style most frequently for small window cards and price tags. Other styles of lettering that do not fall exactly into one of these four groups will be found upon close study to have been derived from one of them, through either slight or gross variation in the letter elements or general design. These will be dealt with in Lesson 10 on Variants.

CHAPTER I

PEN LETTERING

Most people who do not know better, always do their lettering jobs with a brush,—and not infrequently with a poor one, or one that was not intended for lettering. The results generally are poor and discouraging, for it takes much experience and practice to use the brush well.

With the modern lettering pens, however, anyone, even those without the slightest talent for drawing, may acquire proficiency in the art of lettering in an amazingly short time. The reason for this is, that where with the brush much depends upon the lightness of the hand and the deftness with which the pressure on the bristles varies, the pen rests at all times firmly upon the card and lightness of the touch, if anything, is a detriment to good results.

It is advisable therefore to begin the study of hand-lettering with the pen. These lessons have been arranged accordingly. Brush lettering is taken up in later lessons. The ambitious and serious student should follow these through, as the pens after all

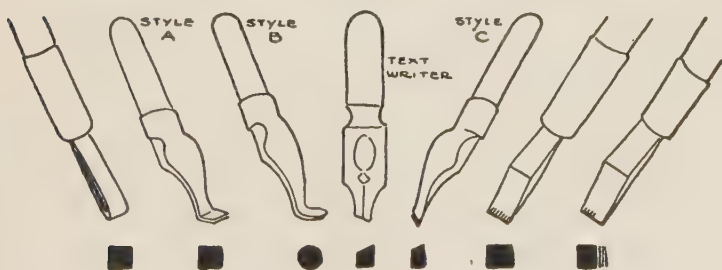


FIG. I

have their limitations in the size of letter which can be made with them directly and without building up.

The lessons are arranged in the order of their difficulty. They begin with the Gothic alphabet because these letters are composed of elements of uniform thickness, each easily made by a single stroke of the lettering pen. After a practice lesson of strokes, the letters of the alphabet are taken up in groups. The lessons in Gothic alphabet are followed immediately by one in the problem of spacing of letters and words, so that practical problems in lettering may be attempted at the earliest possible moment. Small placards and price tags can thus be made by the student in the very early stages of this system of instruction.

Each of the lessons is given under the following headings:

1. *Project* which sets forth the aim or job.
2. *Plates to study*, lists the illustrations applying to the lesson at hand in addition to those accompanying the text.
3. *Materials* for the lesson are named and specified.
4. *Instructions* are definite and detailed to enable the student who follows them closely to succeed in the assigned tasks.

CHAPTER II

PROJECT: To learn to make the letter elements with the spoonbill pens.

PLATES TO STUDY: Figs. 1, 2, 3.

MATERIALS:

Several sheets of ordinary ruled writing paper.
(This will save the trouble of ruling lines.)

Bottle of India ink.

Spoonbill pen, style B No. 2.

These pens, unlike ordinary pens, instead of terminating in a point have a flat bill bent at an angle to the shaft, producing square or round end strokes, Fig. 1. In style B the bill is circular making round end strokes. Style A pens have square nibs and produce square end strokes. Style C are stub pens of varying widths. Each of these lettering pens has an ink retainer attached to the pen shaft which holds enough ink for several letters, feeding the nib uniformly. Constant dipping of the pen into the ink is thus avoided and the uniform feeding prevents blotting. This lesson can be done with either a Style A or Style B pen. As the Style B pens are somewhat easier to handle it is well to begin with the use of these.

INSTRUCTIONS:

Position: Place the paper squarely on the table, with the edges of the paper parallel to table edges. Place the feet flat on the floor and present the left side of the body to the table. It will be noticed that this is not writing position, but is good lettering posi-

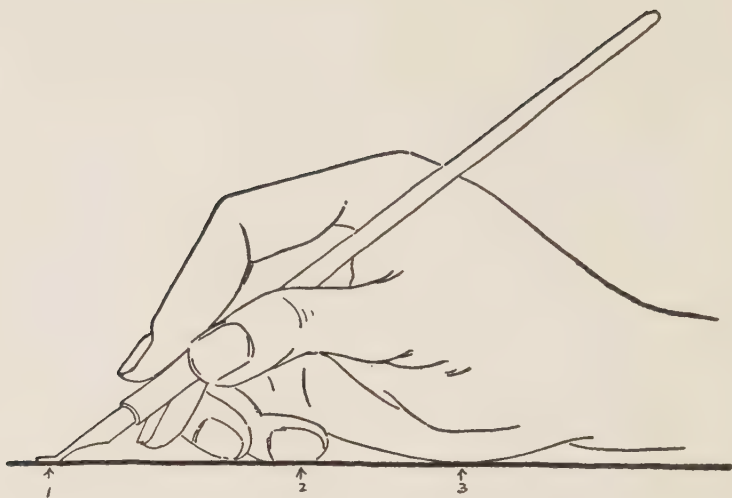


FIG. 2

tion because of the great freedom for right arm movement which the position allows.

The pen should be held like an ordinary writing pen, Fig. 2, being careful that the nib rests flat upon the paper. With the dry pen practice vertical stroke movements downward. Without changing the position of the hand make horizontal strokes from left to right. The pen should never be stroked upward. This movement generally results in a blot. After a little of this dry practice, the pen will fit into the hand at the right angle, so that the nib rests flat upon the paper. Dip the pen into the ink deeply. Rest the pen against the neck of the bottle to drain off all surplus ink. This is very important. Present the pen to the paper being careful that the nib rests flat. Pressing quite hard, hold the pen at the beginning of each stroke, then with a free hand movement and pressing uniformly bring the stroke down two spaces as shown in Fig. 3. At the end of the stroke, again press hard before lifting the pen from the paper. This pressure at the beginning and end of each stroke insures definite rounded terminals.

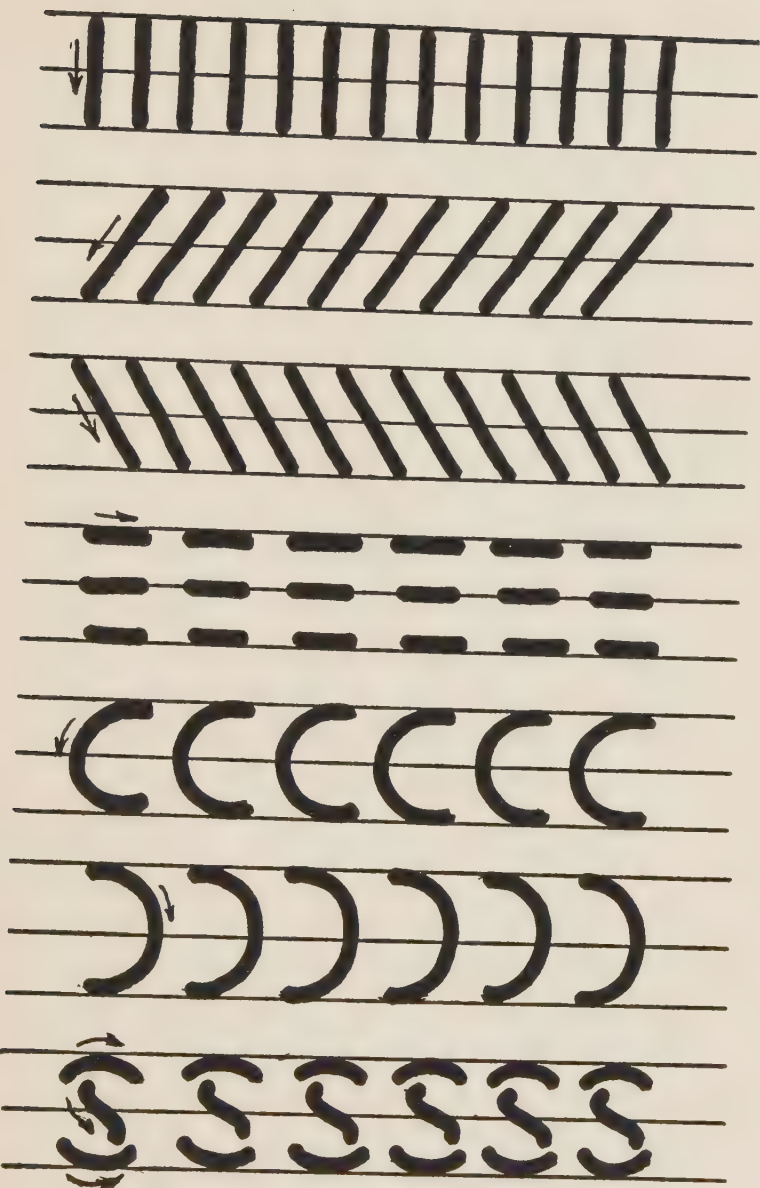


FIG. 3

Practice making vertical strokes downward $\frac{1}{4}$ inch apart. See to it that the strokes are wholly within the lines both top and bottom so that the strokes are of uniform height. Next practice oblique strokes from right to left and from left to right downward. Again watch the terminals to see that they do not go above or below the guide lines.

As the nib of the pen is circular it is unnecessary to change the position of the hand or pen to make the horizontal strokes. Note in making these that the top stroke is just below the guide line, that the bottom stroke is just above, and the middle stroke is on the guide line. Exactness in this matter of watching the guide lines at this stage is absolutely essential to good results in making the letters later.

Follow this with practice of the various curved strokes, Fig. 3.

Here are some of the reasons for poor and ragged results in first pen practice:

1. Wrong position of the body.
2. Wrong position of hand and pen, see Fig. 1.
3. Use of finger movement instead of hand movement. This results in change of position of pen.
4. Failure to press down at the beginning and end of strokes and failure to press uniformly throughout the stroke.
5. Ragged ends result from sliding the pen off the paper instead of lifting it off.
6. Failure to drain off surplus ink by resting pen against neck of bottle.
7. Do not use blotter. Allow ink to dry.

CHAPTER III

PROJECT: Combining the practice strokes of previous lesson to form the Gothic capitals.

PLATES TO STUDY: Figs. 1, 2, 4, 5, 6.

MATERIALS:

Several sheets of ordinary ruled writing paper.

Bottle of India ink.

Spoonbill Style B. No. 2 pen.

INSTRUCTIONS:

Carefully review the instructions about position of the paper on the table, position of the body. Study Fig. 2 for position of hand and pen. Reread the causes for poor result.

The order and direction in which the strokes are to be made are indicated by the figures and arrows, Figs. 4 and 5.

Note that the cross strokes of the H and E and F rest above the middle guide line.

In combining strokes, be sure to superimpose the ends, avoiding results like those in Fig. 6.

Each letter should be practiced thoroughly before proceeding to the next.

Study the position of each stroke in the letters.

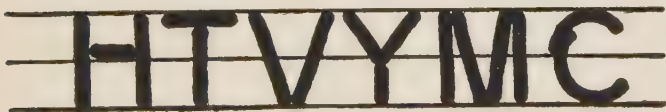


FIG. 6

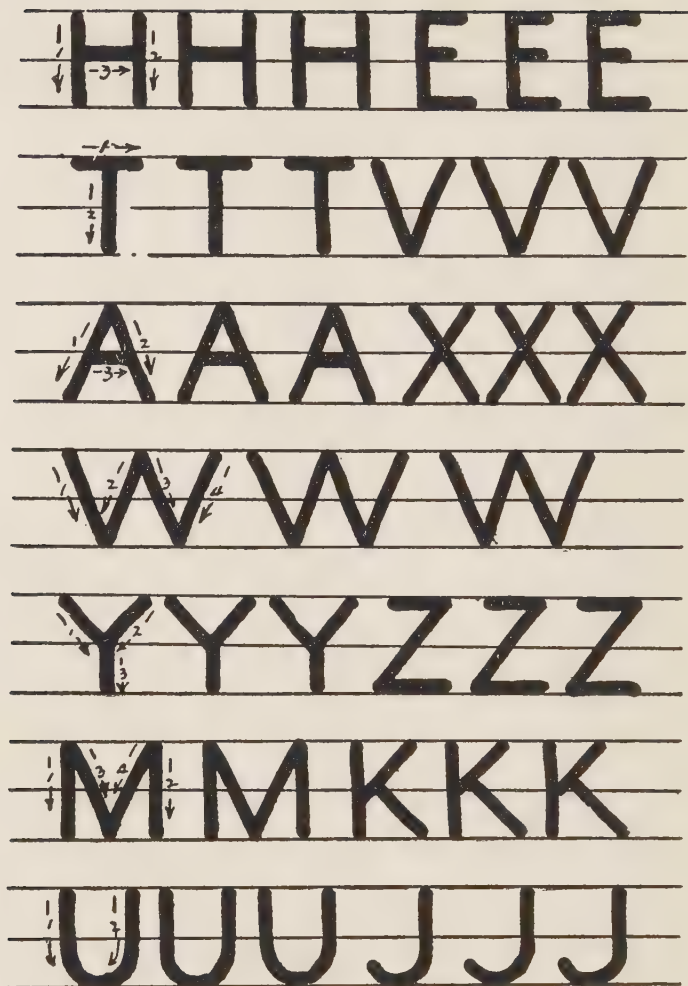


FIG. 4

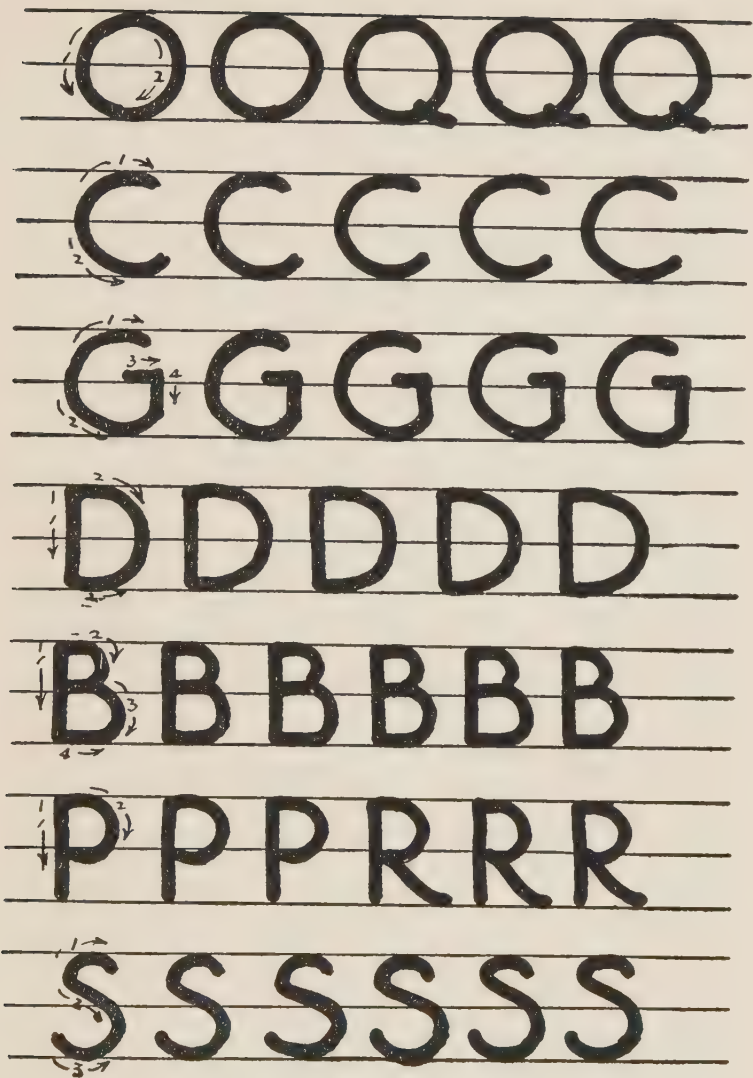


FIG. 5

CHAPTER IV

PROJECT: To make a plate of Gothic capitals.

PLATES TO STUDY: Figs. 7, 8, 9.

MATERIALS:

Smooth surface white card, size 11 x 14 inches.

No. 1 or B pencil.

Eraser.

India Ink.

No. 0 Spoonbill pen.

T square and ruler.

INSTRUCTIONS:

All pencil lines should be very light.

Avoid digging into the card.

In marking off measuring points make light dashes in the direction of the lines which should cover them.

To mount the card on the drawing board, place the card squarely on the board with the broad side on top. To test it, place the T square with its head at the left on the board, pressing the head against the board. Now make the top edge of the card coincide with the T square. Place thumb tacks in the upper left and lower right hand corners, but do not pierce the card. The tack head will hold the card firmly.

On the top edge, measure off 2 inches from each side. Turning the board vertically place the T square at the measured points and draw two very light lines which will mark off the side margin of the plate. On the left margin line measure off $1\frac{3}{4}$ inches from the top and rule a line for the top margin.

Now measure off successively five $1\frac{3}{8}$ inch spaces for the letters with $\frac{1}{2}$ inch spaces between lines. The bottom margin will take care of itself.

The card is now ruled ready for the Alphabet plate in Fig. 7.

Cut several strips of paper one inch wide; 10 inches long for trial purposes. On these strips roughly sketch the letters to fit each of the four lines. Hold the trial papers successively, above the lines on the card. The letters may be brought down on the card and inked directly. This plate should be inked with a No. 0 style B pen.

The line border measures as follows: Top $\frac{1}{2}$ inch, sides $\frac{5}{8}$ inch and bottom $\frac{3}{4}$ inch. Ink this frame with a No. 5 pen, with a free hand ink line over a ruled pencil line.

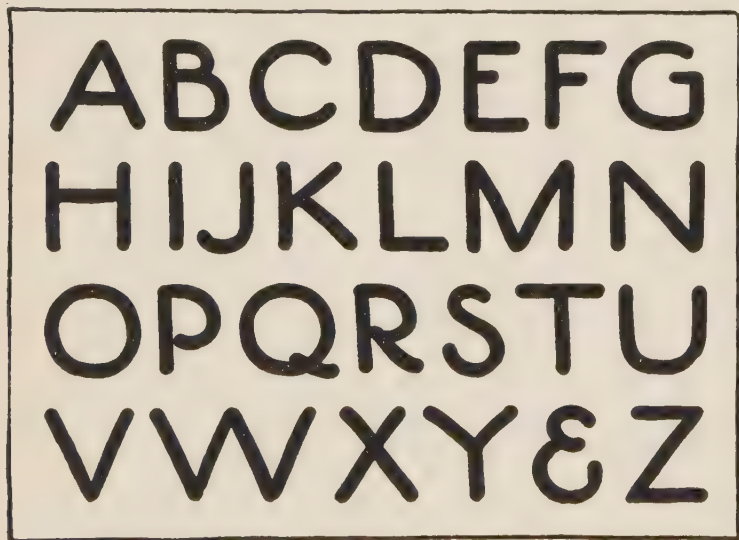


FIG. 7

A B C
D E F G
H I J K
L M N

FIG. 8

[20]

O P Q

R S T

U V W

X Y Z

FIG. 9

[21]

CHAPTER V

PROJECT: To learn the problem of spacing of letters and words.

PLATES TO STUDY: Figs. 10, 11, 12, 13.

MATERIALS:

Card 11 x 14.

Sheets of ruled writing paper for practice.

No. 3 Style B lettering pen.

INSTRUCTIONS:

If the shapes of letters were all square or all round it would be very easy to space them. One could then *measure* off equal between the letters and the problem would be solved as in Fig. 10. However, the

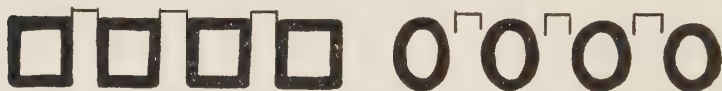


FIG. 10

shapes of letters are not so uniform, and the spaces which are created by placing them together in words are even less so.

Letters may be roughly grouped as to their shape as follows.

1. Those beginning and ending with vertical line
H I M N U.

2. Those with one vertical and one round side
B D P R.

3. The circular letters O C G Q.

4. Those with oblique sides A V W.

5. Those having one open side L E F P J K.

6. Those with open spaces on each side T X Y.

With the letters thus grouped, it will be seen that an eighth of an inch between L and E will result in a larger space than an eighth of an inch between such letter as H and I.

Experiments with a few combinations of letters from different groups will clearly demonstrate that each combination of letters creates a space different in size and shape from that of every other combination. It therefore is obviously impossible to space letters correctly by measuring off equal distances between the ends of the letters as in Fig. 11. It is the areas of the spaces between the letters and not the distance between them that equalizes the spaces. These areas cannot be measured but must be carefully judged by the eye, as the area frequently takes in part of the space within open letters, as in F, T, etc.

The rule for spacing of letters may be stated thus: The areas between letters and not the distances between letter ends must be equalized.



FIG. 11



FIG. 12

For practice, letter the word, TOLLING, about one inch high, measuring equal distances between the letters as in Fig. 11. The errors in spacing are apparent.

The spaces between the letters are by no means equal. It is obvious that T and O must be brought closer than O L and that L and L must be closer than I and N, Fig. 12.

For the beginner accustomed to measuring distances, the following will be helpful.

When two parallel lines follow one another the distances between the letters should be increased, as in IN, AV, etc.

An open letter requires that the next letter be brought up closer as in LI, TO. There is a tendency to cut down on the length of horizontal elements in open letters like L and T.

Round letters follow closely after others, especially other round letters, HO, DO.

Letter a long word like MINNEAPOLIS making the letters $1\frac{1}{4}$ inches high. Feel for the spacing of the letters by sketching the letters lightly, indicating their widths accurately, but only suggesting their inner elements. The result should be judged for correct spacing. Do not erase errors, but sketch right over them, using heavier lines. Continue this process of correction, till the work presents one continuous pattern of lines and spaces without any holes or breaks.

Another useful test for correct spacing, is to judge combinations of three letters, for instance TOL. Does

it look like TO L or T OL? In either case it would be wrong spacing. Then take the next group LIN. Does it look like LI N or L IN? Thus by examining each successive group of three letters, the exact place of errors will be located in the badly spaced word.

The spaces between words should be larger than those between letters within the words.

Letter a paragraph of words on ruled writing paper, skipping a space between each line of lettering. In doing this try to end each line with a word or at least a syllable.

For final practice lay out and letter a paragraph as in Fig. 13. Measure off $1\frac{1}{2}$ inch margins on each side, and 2 inches on top.

Now rule off alternate spaces of $\frac{3}{4}$ inch for the letters and $\frac{1}{2}$ inch for the spaces between lines. With soft pencil very lightly sketch in the letters. By slight condensations or expansions, each line may be brought out flush with the right margin. A line that obviously cannot be filled out may be completed with a simple design, as in the third line of Fig. 13. Such a design, however, should not be placed in the middle of a separated word.

Ink this plate with a No. 3 Style B lettering pen. For further exercise along the lines laid down in this lesson, make holiday cards, wall mottoes, trade slogans, etc., using letters of various sizes with different pens.

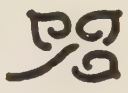
FOURSCORE AND
SEVEN YEARS AGO
OUR FATHERS 
BROUGHT FORTH
ON THIS CONTI-
NENT A NEW NA-
TION, CONCEIV-
ED IN LIBERTY
AND DEDICATED

FIG. 13

CHAPTER VI

PROJECT: To make the Gothic small letters or lower case alphabet.

PLATES TO STUDY: Figs. 13, 14, 15, 16, 17, 18, 19.

MATERIALS:

Several sheets of ruled writing paper.

Smooth surface white card. Size 11 x 14 inches.

No. 1 or B pencil.

Soft eraser.

India Ink.

No. 0 Spoonbill pen.

T square and ruler.

INSTRUCTIONS:

A large mass of lettering like that in Fig. 13 is less legible in capitals than it is in small letters. Fig. 19. Capitals all being of uniform height and all being more or less square do not offer the variety in size and shape which the lower case letters do. It is for this reason that books are printed in lower case type. The eye does not tire so easily.

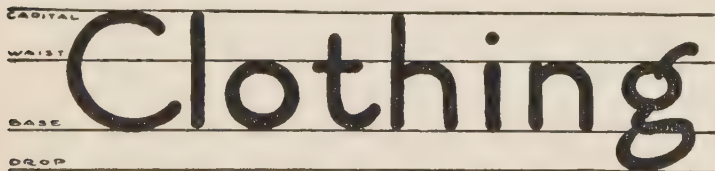


FIG. 14

Study Fig. 14 for the guide lines. Note the addition of the waist and drop lines. The elements that

reach the capital line are called ascenders. Those that go below the base lines are called descenders. Using the ruled writing paper for practice, name the guide lines as follows: First line, Capital; second line, Waist; third line, Base. The Drop line comes a little above the next line which is the Capital line for the second line of lettering. Repeat this down the page.



FIG. 15

Most of the lower case letters are based on the circle, Fig. 15. Make a series of circles between base and waist lines.

o is a circle.

c cut off part of the circle to the right.

e has a cross stroke slightly below the center.

a may be simply formed by cutting the right of the circle with a vertical element. The more common a uses a smaller circle for the body. Be careful here to allow enough white space between the top of the first element and the circle.

b d cut off parts of the circle to the left and to the right respectively with ascenders.

p q cut off parts of the circle to the left and right respectively with descenders. Note that descenders are not as long as ascenders.

g may be simply formed by curving the descender of the q to the left. The more common g uses a circle for the body. The other elements are variously made. Fig. 26.

n h u cut off equal parts of the circle on each side.

m is not quite as wide as two n's.

r has a spur element that grows gracefully out of the stem.

l is simply a vertical element as tall as capitals.

f rises to the capital line. The cross stroke is made at the waist line.

t rises to only half way between the waist and capital lines. The cross stroke is made at the waist line as in f.

k has only one ascender. The top oblique stroke joins the stem about half way between waist and base lines. The second oblique stroke takes off from the top oblique stroke. This letter is wider at the bottom than the top across the waist line.

i j the dot is made as thick as the stem of the letter and is placed directly above the stem about midway between waist and capital lines.

y is made like v with the second element extending without a break to the drop line curving off to the left.

s, v, w, x, z are the same as capitals, the only difference being one of size. The lower case letters are made wholly between the waist and base lines.

a b c d
e f g h i
j k l m n
o p q r s

FIG. 16

t u v w
x y z
1 2 3 4 5
6 7 8 9

FIG. 17

CHAPTER VII

PROJECT: To make the numerals and price symbols.

PLATES TO STUDY: Figs. 20, 21.

MATERIALS:

Card 7 x 11.

No. 0 Style B pen.

India ink.

INSTRUCTIONS:

The numerals in Fig. 20 are designed to go with the Gothic alphabets of previous lessons. Study the forms. Note that in the price symbols the dollar and cent signs are made smaller than the figures. When lettering a price consisting of both dollars and cents, the dollars should be made smaller so that the number of dollars may be read at a glance.

Lay off one inch margins on each side of the card and $1\frac{1}{2}$ inches for top margin. Measure down from top margin $1\frac{1}{4}$ inches for first row of figures, $\frac{1}{2}$ inch for space and $1\frac{1}{4}$ inches for second row. Sketch the figures in pencil, carefully watching the spacing between them, as was done with the alphabet.

For large cards, figures may be made bold by doubling the strokes as shown in Fig. 21. Care must be exercised to place one stroke alongside of the other, so that the thickness of the figure does not vary in places.

FIG. 21

1 2 3 4 5

6 7 8 9 0

\$5.

49_c

\$269_{each}

FIG. 20

CHAPTER VIII

PROJECT: To learn to make the Roman Capitals.

PLATES TO STUDY: Figs. 22, 23, 24, 25, 26.

MATERIALS:

Several sheets of graph or square ruled paper.

Card 11 x 14 inches.

No. 3 Style B lettering pen.

INSTRUCTIONS:

The chief characteristic of the Roman Style is the alternation of thick and thin elements. This is very confusing especially when it is found that two outside strokes of H are heavy while those of the N are light, and in the M one is light and the other is heavy. The apparent inconsistencies however are explained when it is known that the Roman letter was originally made with a flat chisel edged reed so held that when it was moved upward it made a thin stroke and when moved downward it made a thick stroke. Figure 22.

With a broad stub pen Fig. 1 or pen holder whittled to a chisel shaped end produce the letters as in Fig. 22. Follow carefully the direction of each element as indicated by the arrows. It will be noted that the upward and cross strokes are thin, and the downward strokes thick.

The principles of accent may be stated as follows:

All vertical lines are heavy.

All lines which slope downward from left to right are heavy.

All horizontal lines are light.

All lines sloping upward from left to right are light.

The vertical strokes in M, N and U seem exceptions. The strokes in the classic Roman were slanted strokes and follow the rule of upward and downward strokes. Fig. 22.

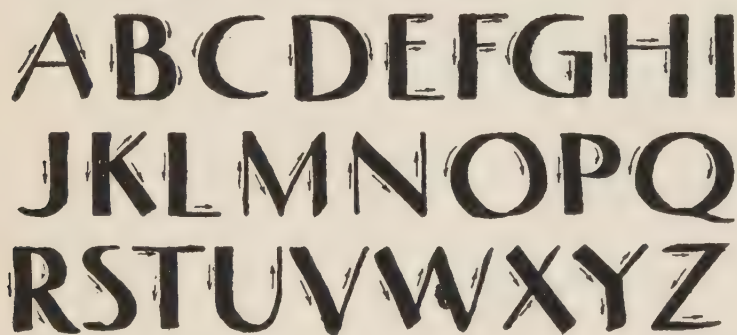


FIG. 22

The spurs at the ends of the letters are another characteristic of the Roman style. They are called serifs. They were added to the chiselled letters by the Romans to more clearly define the ends of the elements. The serifs must be shaped carefully, as the slightest variation in their form changes the appearance of the letters. Study the serifs in the various plates recommended for study with the lesson.

The Roman Capitals may be roughly classed accordingly to their widths, Fig. 23, thus:

W and M exceed a square in width.

O and Q fill a square.

C and D and G occupy less than a square.



FIG. 23

B E F I J K L P R S are generally classed as narrow.

A H N T U V X Y Z are made square or nearly so.

Note also the following details:

All points not blocked by a serif are brought slightly beyond the guide lines to give them the appearance of the same height as those elements with serifs, as in A N V W.

The round letters are slightly enlarged beyond the guide lines for the same reason. These letters are C G O Q S. The thick elements in these letters are made slightly heavier at the belly than the standard thickness.

The cross bars should be drawn slightly above the center. This applies to B E F H P R and the intersections of K X and Y.

The cross bar of A crosses just below the center. The weight of the heavy elements in the Classic Roman letters was about $\frac{1}{10}$ of the height of the letter, and the light element was $\frac{2}{5}$ to $\frac{1}{2}$ of the weight of the heavy. The respective light and heavy elements must be kept uniform throughout.

Rule light lines on the graph paper for letters 10 squares high. Let the heavy elements be one space thick and the light elements one half as thick. Follow Fig. 23 for the widths of the letters, and Figs. 24 and 25 for the forms. Outline the letters with pencil. To ink the letters use a ball point writing pen. In filling the strokes, build them up, by making a

A B C
D E F G
H I J K
L M N

FIG. 24

P Q R
S T U
V W
X Y Z

FIG. 25

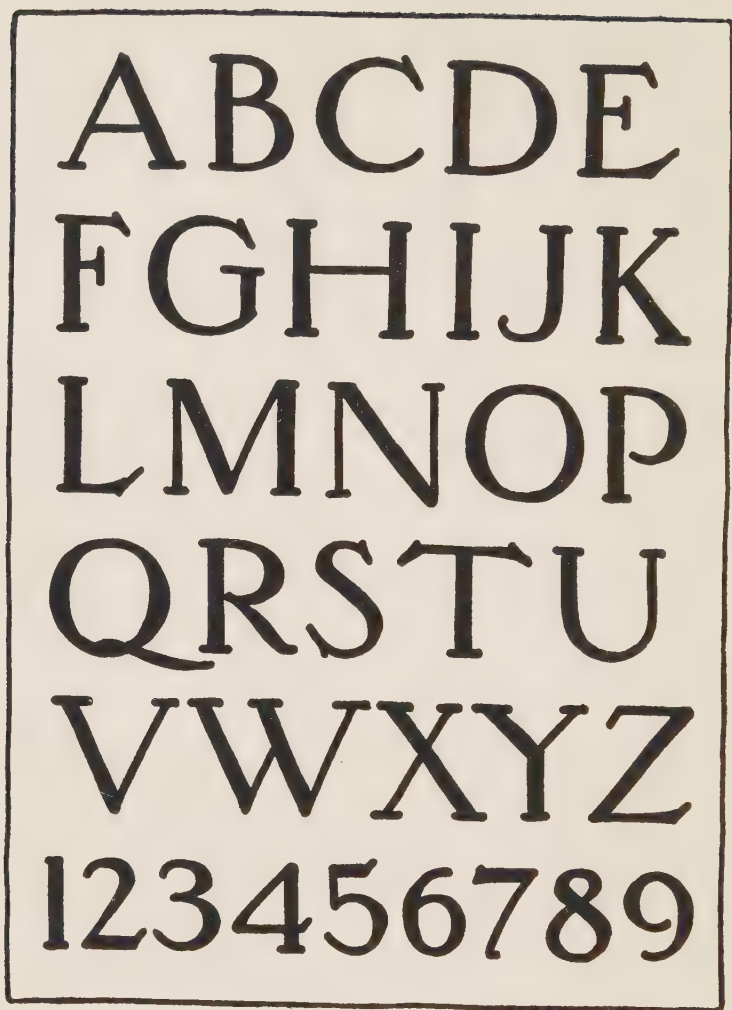


FIG. 26

bold stroke in the middle and gradually thickening it out to the pencil lines.

The Roman alphabet may be made with the flat nibbed lettering pen by means of the single stroke method. The thick elements may be produced by placing one stroke alongside of another, the thin elements being a single stroke of the pen. The thick element is thus twice as heavy as the light. It is well to make the vertical elements just short of the guide lines and to finish off the elements with the horizontal serif forming strokes.

To make plate in Fig. 26, rule the card for $1\frac{1}{4}$ inch letters and $\frac{1}{2}$ inch spaces between lines. Study carefully the order of the strokes in Fig. 26^a and make the Roman Alphabet with the No. 3 lettering pen. Bolder faced letters can be made by making the thick elements three strokes wide or with the use of the larger nibbed pens.

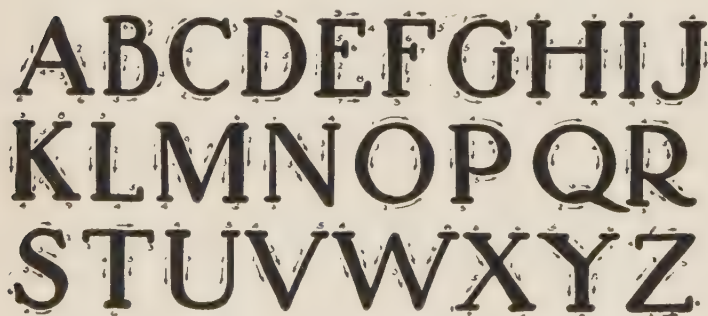


FIG. 26A

CHAPTER IX

PROJECT: To make the Roman lower case alphabet and figures to match.

PLATES TO STUDY: Figs. 27, 28, 29, 30, 31.

MATERIALS:

Card 11 x 14 inches.

Square ruled or graph paper.

No. 3 lettering pen.

India Ink.

INSTRUCTIONS:

The use of graph paper will save time for ruling practice sheets. To make lower case letters to match the capitals practiced in Lesson VIII, rule the capital and base lines 10 spaces apart, the waist line 6 spaces above the base and the drop line 3 spaces below the base. The second capital line should be 1 space below the drop line.

If no graph paper is at hand rule a sheet for $1\frac{1}{4}$ inch letters, top and base lines with $\frac{3}{4}$ inch waist line and $\frac{3}{8}$ inch drop line, $\frac{1}{8}$ inch between drop and next capital line.

The general forms of the lower case Roman is the same as the lower case Gothic studied in Lesson V. However as in the Roman capitals the elements vary thick and thin. The rule here is the same as in the capitals the down strokes being thick. Study Figs. 27 and 28.

As in the Roman capitals made with the nibbed lettering pen the thick elements are made by placing one stroke alongside another. Fig. 29 gives the

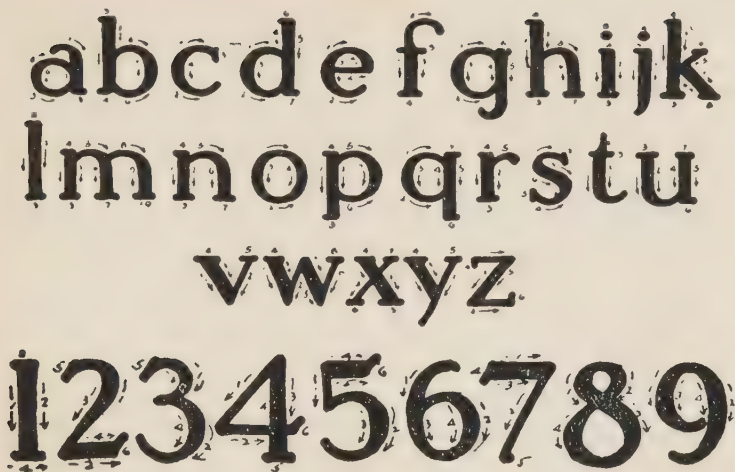


FIG. 29

direction and order of the strokes. Generally the thickening stroke is made inside the letter.

On the card 11 x 14, make a layout similar to that in Lesson VIII on Roman Capitals. Sketch in the small letters as in Fig. 30 and ink with No. 3 pen. Note that the capitals were made with a No. 2 pen. The lower case being smaller must be pro-

a b c d
e f g h i j
k l m n
o p q r s

FIG. 27

t u v w

x y z

1 2 3 4 5

6 7 8 9 0

FIG. 28

abcdefghijklmnop
qrstuvwxyz

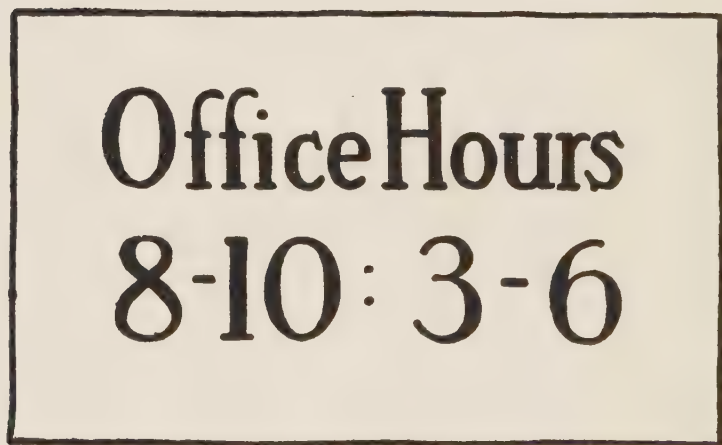


FIG. 30

portionately thinner to match the larger capitals.

In the lower half of the card lay out and ink a small sign similiar to that in Fig. 30.

The Roman letter being formal in design, it is appropriately used for permanent signs, inscriptions, title pages, and so forth.

WE OWE OUR SUCCESS TO SERVICE

FIG. 31

To make the wall card in Fig. 31 rule the card as follows:

Top margin $2\frac{1}{2}$ inches, side margins $2\frac{1}{2}$ inches. First and second lines of lettering 1 inch. Third line 2 inches. Spaces between first and second lines $\frac{3}{4}$ inch, between second and third lines, one inch.

Lay out the lettering lightly with a soft pencil. Ink the card with Nos. 2 and 3 pens.

CHAPTER X

PROJECT: To create original designs in letters by modifying the elements in the four basic styles.

PLATE TO STUDY: Fig. 32.

MATERIALS: The lettering tools here should vary with the design of letter. That instrument should be used which will give the most direct results, with the least amount of building up.

INSTRUCTION:

Study the advertising pages of a magazine. Though there seems to be an infinite number of kinds of alphabets, a close analysis will reveal the fact that they can all be classed under one of the four basic styles mentioned in these lessons, namely, Gothic, Roman, Text, or Script.

Original alphabets may be created by the consistent variation throughout the alphabet of

1. The thickness of the elements, as in light face and bold type.

2. The proportion of the letters as in condensed and expanded alphabets.

3. The elements of the letters, as the raising or lowering of the cross strokes; altering the form of the serifs; squaring off the terminals, etc.

4. The shape of letters. This variation must not be too radical.

In all cases the variations must be made consistently throughout the alphabet, both capitals and lower case. It will be found that but slight changes are necessary to attain variety. When changes are too

ABCDEFGH abcdefghij
ABCD abcde
ABCDE abcdef
ABCDE abcde
ABCDE abcde
ABCDE abcde

FIG. 32

violent, especially in the case of the shape of the letter forms, eccentric lettering results and legibility is very apt to be sacrificed.

As a preliminary exercise, classify the display lettering in the advertisements on a page of a magazine, as Gothic, Roman, Text, or Script.

Make an original alphabet by each of the methods outlined above, and as shown in Fig. 32.

The character of the letters created should be in harmony with the occasion of their use. Those for a perfume sign should be lighter and more fanciful than those for hardware or groceries.

A B C D E
F G H I J K
L M N O P
R S T U V
W X Y Z

FIG. 33
[50]

a b c d e
f g h i j k
l m n o p
q r s t u v
w x y z

FIG. 34

A B C D E
F G H I J K
L M N O P
Q R S T U V
W X Y Z

FIG. 35

abcdefghijklmnop

qrstuvwxyz

vwxyz

xyz

12345

67890

FIG. 36

[53]

A B C D E
F G H I K
L M N O P
Q R S T U
V W X Y Z

FIG. 37

a b c d e f g
h i j k l m n
o p q r s t u
v w x y z
1 2 3 4 5
6 7 8 9 0

FIG. 38

CHAPTER XI

PROJECT: To make layouts for price tags, counter and window cards, and for all other purposes.

PLATES TO STUDY: Figs. 39, 40, 41.

MATERIALS: As required.

INSTRUCTIONS:

The layout is the design of the card. The appearance of the card will depend largely upon the layout or design created by the elements that compose it. Even poor lettering could not spoil the appearance of a well designed card. The design is made not only by the lettering, but equally by the white spaces left unfilled. Of these unfilled spaces the margins are the most important.

The rules for margins, Fig. 39, are as follows: 1. The bottom margin is always the widest. 2. The side

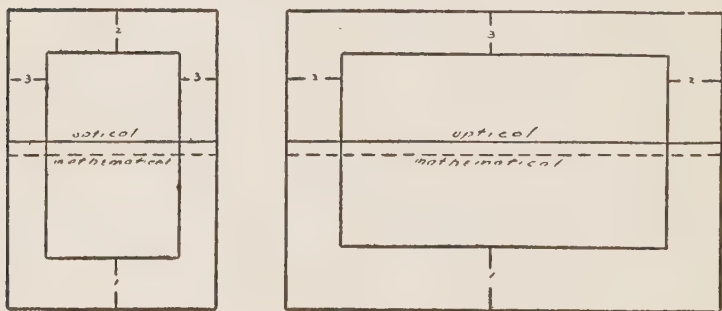


FIG. 39

margins should be equal. 3. In vertical arrangements the top margin is larger than the sides. 4. In horizontal arrangements the sides are wider than the top margin. 5. Observing the above relative measurements, make the margins as generous in size as the material will permit.

Smaller letter masses with more space about them are more legible and are apt to create better designs than larger masses with less space. To make a layout, first edit the material to go into it, so that it contains no unnecessary element. Next determine whether a vertical or a horizontal arrangement is desired. Write out the copy in lines as it is to appear on the show card. Determine the relative importance of the various elements and number them.

Emphasis may be obtained in a layout by increasing the size of letters, by increasing the thickness of the elements of the letters, by the use of capitals, by changing the color, by the use of Italics, and by isolating the element or placing it in a large white space.

These devices will give not only emphasis but also sufficient variety. Do not mix the styles of lettering on one card. Make it all either Gothic or Roman or Script.

Cut a piece of wrapping paper the size of the desired card. Roughly mark off the margins according to the rules given. Draw a vertical center line. Now block out each line of lettering on this center line, having in mind the various devices for obtaining emphasis. Sketch the lettering in each block roughly, Figs. 40 and 41. All of the work on this paper should be done freely and without the use of a ruler. The design should now be judged and desirable changes should be made.

When the layout is suitable the paper may be folded on the center line and placed on the card, first at the left margin and then at the right, and rulings should be marked off on each side. The card can now be ruled off and the lettering transferred.

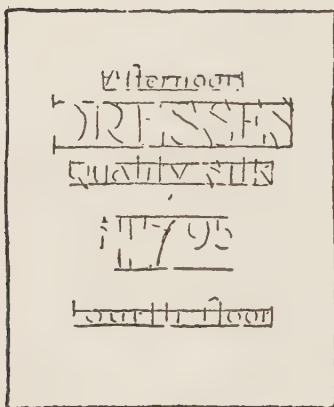


FIG. 40

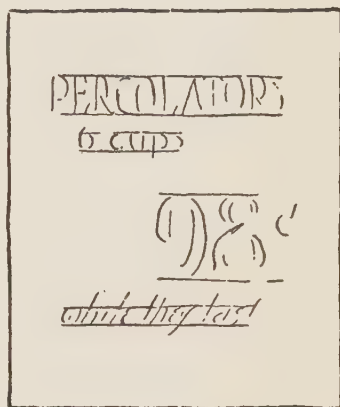


FIG. 41

This is a Bisymmetric arrangement, where every element is balanced on the center line, Fig. 40. It will suit most purposes. However, a less formal design may be created by placing some of the element off the center line, Fig. 41. To do this one must understand the principle of balance, which is that equal weights balance at equal distances from the center, and that unequal weights balance at unequal distances. A boy of 45 pounds will balance another boy of 90 pounds on a see saw if he has twice the length of plank as the 90 pounder.

CHAPTER XII

PROJECT: To letter the alphabet with the lettering brushes.

PLATES TO STUDY: Figs. 42, 43, 44, 45, 46, 47, 48.

MATERIALS:

Flat red sable lettering brushes.

Show card colors in bottles.

Plate of glass, about 5 inch square.

INSTRUCTIONS:

Ability to letter is more easily acquired with the pen than with the brush, but the pen has its limitations as to the size of letters which it will make directly. For big work a brush must be used and for some smaller work brush lettering may be desired.

Good brushes are essential to good results. Red sable brushes are recommended. They are the only kind that have the necessary springiness for the quick single stroke method of lettering.

These brushes are flat or round, and come in sizes varying from $\frac{1}{8}$ inch to over an inch in width. As one would probably use the pens for small work, it would be well not to buy brushes too small—not less than $\frac{1}{4}$ inch wide.



FIG. 42

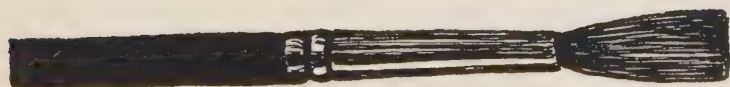


FIG. 43

Some letterers prefer flat brushes, Fig. 42, while others prefer the round, Fig. 43. Each can be worked down to a chisel edge by dipping into the show card color and stroking or dragging over a small piece of glass. Those wishing to buy only one kind should get the flat.

The following rules on the care of brushes should be religiously adhered to, if the brushes are to last, and be always ready for work.

1. The bristles must never be divided.
2. Brushes should be carefully washed after use.
3. Color must not be allowed to dry in the brush.
4. During the course of work, allow water to run through the brush several times to keep color from caking in the butt, where the bristles join the handle.
5. Never stir paint with the brush.
6. Wipe brushes between the fingers after washing, and straighten out the bristles.
7. Never stand a brush on its bristles. Lay down flat or stand in a jar on handle end.

Show card colors in jars can be obtained in a great variety of tints ready for use. These should be stirred with a stick before using and frequently during use, as the pigment settles.

The position of the brush is shown in Fig. 44A. Strokes should be made downward, Fig. 44B, and from left to right, Fig. 44C. The bristles should always be dragged, never pushed. It is necessary therefore to constantly change the position of the hand

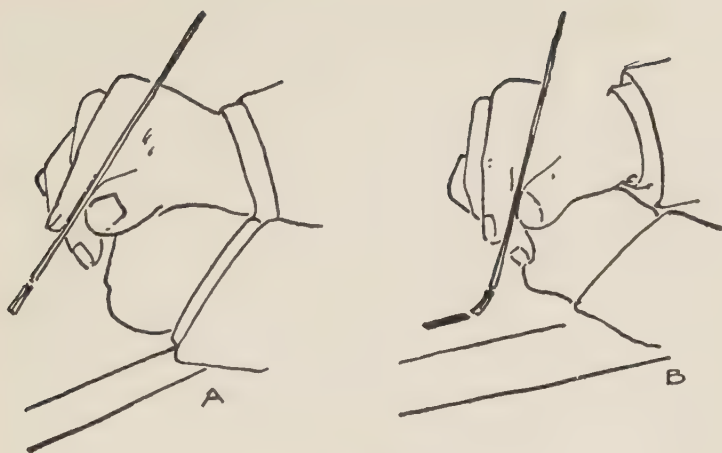


FIG. 44

and fingers and to twirl the brush to negotiate the curved strokes, Fig. 44D.

Dip the brush into the jar of color and stroke it several times on the plate of glass till the bristles are flat. This will also distribute the color evenly through the bristles and result in clean, even brush strokes on the card.

Single stroke lettering does not mean that every element is a single stroke. The brush does not attain its normal width at the beginning of the stroke. Nor does it maintain it to the end, Fig. 45A. The elements must therefore be stroked again to straighten them out. Unfinished elements should not touch the guide lines. The finishing strokes should

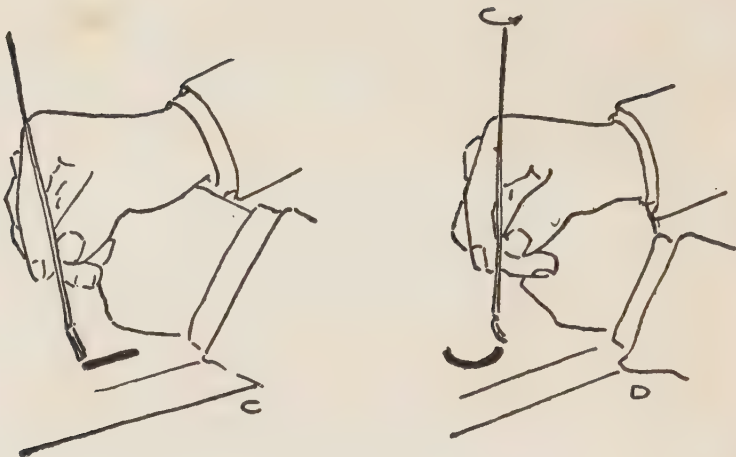


FIG. 44

bring the elements to the guide lines, Fig. 45B.

The alphabets in Figs. 46 and 47 were made with a flat brush. Practice these alphabets making the letters $1\frac{1}{4}$ inches high with a $\frac{1}{4}$ inch brush.

The flat brushes are also best used for the Text letters when large size is desired, Figs. 37 and 38. Here also use Style C pens for the smaller lettering.

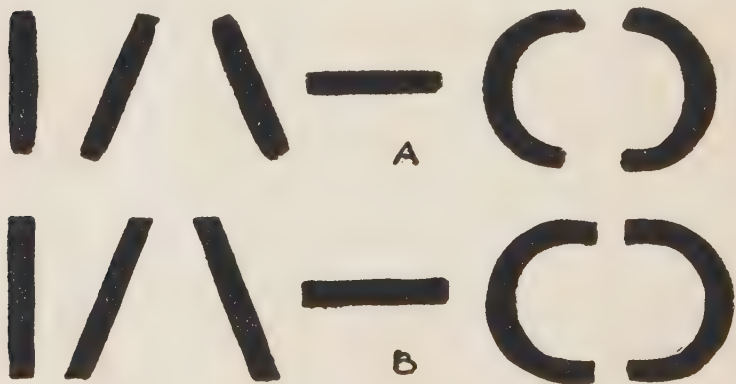


FIG. 45

A B C D E

F G H I J K

L M N O P

R S T U V

W X Y Z

FIG. 46

abcdefgh

ijklmnop

qrstuvw

xyz

1234567

890&\$¢!

FIG. 47

001460105

NK
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